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ALL
DYNAMIC
THREE

DIRECT LINE

BY EDITOR LIGHT

Well, here it is. The first issue of ALL DYNAMIC to be printed entirely offset. I know that this switch helps everyone involved (especially ye ed, who now does not have to tediously trace the whole kahoots onto ditto masters!), and also you readers, with the clarity of the printing method. The reduction size for each page (the size I type this on) is 8½ x 11", so you are really recieving 28 8½x11" pages, just squeezed onto smaller paper for postage purposes.

I'd like to thank all the contributors this issue, among them Jim Shull, Max Gottfried, Steve Fritz, Mike Alroy, Gordon Matthews, John McLaughlin, Joe Kurnava, John Forrest, Dennis DeFrenn, Wade Hampton, Dwight Decker, Kevin Richert, Alan Hanley, Jim Mendelsohn, and all the rest of the merry staff. They and more contributors will help to (hopefully) bring you the finest in fanzine entertainment. Unfortunately, some of our old "steadies" like Bill Henley, Jr. and Steve Imahashi, were crowded out of this issue, but not ever again.

TRIVIA NOTE #1: As you may have already noticed, this issue is not stapled. Well, to get down to the cold fact, wraparound staplers cost $26.95, and for this issue it was out of the question. However, #4 will definately be stapled.

We can all thank Jim Mendelsohn for the FAMOUS FUNNIES #1 cover reproduction on page 19. Jim will be our "history consultant" in the future, and very factful, informative articles will be coming your way. Jim is a very large collector (book-wise, that is!)... so he should know if anyone does.

THE CITADEL was originally planned to be episodic, but this issue is, alas, the last in the series. Beginning with the next issue, John McLaughlin (this issue's cover artist) as artist, and Bill Henley, Jr. as author, present "THE SURVIVOR", which will be from ish to ish, and they already have the first three episodes planned, and do contain all it takes for a fannish masterpiece. A post-Atomic war time period, plus unforseen dangers, all pose serious problems for "THE SURVIVOR", a lone survivor. -to #13

"ALL DYNAMIC" is published bi-monthly by Alan L. Light - RR#1 Box #297 - E. Moline, Ill. 61244 for the price of 35¢. No copies can or will be mailed flat due to the peculiar size of each issue. (309-496-2353) Offset printer: BISCAYNE PRODUCTS - NEW YORK, N.Y. This publication is published non-profit for students of comic art and research. Next issue out by Jan. 1, 1970. AD RATES: $3 per page...have it ready on 8½x11" paper, ½-inch margin. AD DEADLINE: Dec. 15, 1969. Camera-ready!

THE believeability OF COMICS

TEXT BY DWIGHT DECKER

ILLUSTRATION BY AIAN HANLEY

I'm fairly new as an article writer in fandom, and already I've noticed that well-organized English theme articles are difficult to write without rambling all over the place and talking about everything but the subject itself. Yet, unified, single-subject themes are dull to write and worse to read. So I shall ask for thine indulgence if in this installment I am to roam all the way from Asgard to the Kree Galaxy, from Creation to Ragnarok, in probing the comic book world and determining its relationship to our own.

Firstly, we need terms, and those need defining. One of the first things series fiction such as comics needs is an orderly environment where events take place that are faithful to the logic of the series itself. For example, Dr. Doom cannot use the same process to send himself to the Microverse that Stiltman gets caught in to wind up someplace different. The same causes must yield the same results, and the world of comics must resemble the real world in at least that respect. Specific events may not be possible in our world, but they must be possible in that one. What shall we call such a parallel world, for a degree of semantic ease? My choice is the hybrid word used in CBS advertising for cartoon shows presented for the fall of 1967: CARTOON-IVERSE. It satisfies our needs for the present.

We are all familiar with the Marvel cartooniverse, which can be divided into three large sections: physical, spiritual, and dimensional. The physical level is the earth and surrounding space, on and in which most adventures take place. Galactus, the Kree, the Hulk, and the Mole Man are but a few of its denizens. The spiritual plane includes Asgard and accompanying regions, Such as Ringsfjord and the Norn forrest, and Olympus, both homes of the gods. The dimensional includes co-existing worlds, seperated from our world by something more than time or space. This last is a hodge-podge, for it not only includes worlds that are perfectly physical on their own continuum but the mystical worlds Dr. Strange roams which perhaps could be better classified as Spiritual. The classifications are intended to deal with each region as it relates to the Marvel-Earth, and not necessarily to itself. Further, during various episodes of Marvel-history, one gets glimpses not only of splendorous past and romantic present, but of a sweeping future, as well. In short, Stan Lee has over the space of seven years created an entire cosmos, as vast as all time and space, for his imagination-children.

And he blew it.

Let's dive in and see how. Up until the Marvel Age, and yes, this is the Marvel Age for there are few comics which have not felt Stan Lee's influence,

a super-hero tended to live in a world of his own, which was a world basically like ours with only a slight variation to accomodate the hero and his adventures. Another comic put out by the same company would feature another hero who lived in his world, and there was little interplay between the two such as we have seen between Daredevil and Spider-Man, or Daredevil and the Fantastic Four. Events in one comic had no effect on events in another. Secondly, there was little consistency within the comic itself from issue to issue. For example, take the city of Metropolis, which shifts its position from the Midwest to the East Coast with no continuity in size or layout. The DC cosmos was also ridiculously disorganized, and just as the only two buildings in Metropolis that stayed the same were the Daily Planet bulding and Luthor's museum, the only planets that remained consistent were Krypton, which stayed dead, and Lexor, Luthor's hideaway where he was always a hero and whose girlfriend kept changing her name. Villians had the habit of fighting only one hero, ignoring all others, and not playing the smart guy by moving somewhere where there weren't any heroes. Why comics were in such a mess is due to several reasons.

(1). Strips were often handled by different writers, changing from one story to the next, which is why comics resembled the series books of earlier and the TV shows of later; the hero and any continuing characters never changed. Their efforts during a strip centered on regaining a status quo, and at the end of a story, things were the same as they were in the beginning. Unless the writers worked closely, establishing a story-line to gradually develop over a number of stories, this was not possible.

(2). Indevidual characters were insulated from others of other strips for the same reason, that of different writers.

(3). There was no mass loyalty to comics as their is now. Readers were not expected to pick up every single issue of a comic, and so each story was written complete in itself to satisfy every single reader who picked it up. In many Marvels a new reader picking up a random title for the first time would find himself confused and unable to follow the story. Back in the 40's and 50's, this kind of thing would kill circulation. Kids generally had a take it or leave it attitude, and since many comics were quarterly, three months between episodes would dampen memory of what had gone on before.

ILLOE BY KEVIN RICHERT

Conditions from reasons one and two still persist over many comics at DC. At Marvel, the story was different. In 1961, Stan Lee was the only writer at the company. He was also the editor. Since one man could handle all strips,he could also take the giant step of interbreeding them. Heroes will jump strips and guest in others. Heroes will fight other heroes' villians. Details will remain consistent thruout the whole comics group. Thor will make mention of someone being as strong as the Hulk, or Captain America will be spotted reading the Daily Bugle. Odin is not as ommipotent as Mr. Lee was. It was because he was the only writer that he could co-ordinate the adventures of so many different heroes. Since other writers,

Thomas, Friedrich, and Goodwin have been added, there has yet been no regression back into the days of old, because Lee remains the editor and it is doubtful if any major change in a story-line is made without first consulting him.

All right then. What are the advantages of a consistent cartooniverse? It increases believability in a strip, for if something is presented that clashes with something brought out earlier, it immediately kills the reader's willingness to accept a strip's plausibility. Secondly, it presents a cartooniverse not dissimilar to the universe: each character is playing in front of the same curtain, even if in a different place, and one senses a glimpse of a cosmos far bigger than the immediate area of a heroe's adventures.

No other comics group has ever attempted anything like this, or could. The only immediate parallel that comes to mind is Edgar Rice Burroughs' science fiction and how in the introduction to A Fighting Man of Mars he managed to link in several different series, and by a master stroke in The Eternal Savage, several others. Only in Marvel comics has it been done since. However, as I said, Marvel blew it. There is a little more to believability than consistency and inter-strip crossbreeding, though consistancy is darned important.

Something else is attitude. It seems that to be effective, a super-hero must be played seriously. He may wise-crack, but the wise-cracking can only be superfluous, for the writer and artist must believe in the character sincerely. Once the team starts to get flippant, as in some of the later Thunder Agent books that were little more than lampoons of their own characters, the end is not far from sight. Marvel is already showing serious signs of becoming detached from their heroes, with the strips suffering from resultant loss of sincerity. The situation in comicdom is really bad when one's only choice is between useless swinger captions ("Hang on, true believer, the actions just about to get going! --serenading Stan") and useless stupid captions ("What's this, reader's? Has Superman forsaken his moral code and teamed up with the evil fat lady? Turn the page and find out!"). In fact, editorial comments add nothing to a story and must be kept at an absolute minimum, because with each one, the reader is jolted back to the realization that what he is reading is not really happening. It is like a disc jockey interrupting records to inject some useless trivia or platter chatter. It's cute at first, but after a while the reader screams for the DJ/editor to shut up so he can get on with the story. Also, the reader must not be forcibly reminded that he is reading fiction and the subject matter must be treated as the gospel truth. The minute that it is acknowledged that comics are only pleasant fantasies fit for escapism, something crucial is lost. That's because comics, or any entertainment media for that matter, must be accepted as reality for the duration of pursual.

Which brings us to two other important items, which shall be treated in turn: characterization and general plausibility. While a cartooniverse must be true to its own logic, it must also follow to a certain degree parallel to our universe, which means believeable, developed characters.

ILLOE BY ALAN HANLEY

Nothing destroys interest like reading about people impossible to identify with because they aren't actually human. This means, too, that personalities must be unique. Everyone has seen the Justice League and it's obvious no characterization is attempted. Speech balloons could be transposed and it would make no difference. Except in the matter of powers, there are no differences between different characters. Reading such a comic is like watching a football game where it is soon clear who the good guys are and who the bad guys are, but nothing is known about indevidual characters, or players. All that can be done is concentrate on the plays and not on the personalities. After very many issues of a comic book run in such a manner, the final answer is sheer boredom. In indevidual heroes minus distinctive personalities, emphasis is increasingly laid on the stories villian rather than the dull hero. So heroes should have personalities: what does this entail? It means that a hero must have more of a personal life in which to develop his distinctiveness, which must also carry through his career. Schizoid super-heroes are not healthy. And again, there must be consistency. Here is a snatch of dialogue from MIGHTY COMICS PRESENTS #50 (the last issue ever put out), from the same character, from four consecutive panels:
A -"Obviously you weren't brought up right! Slaying people not only isn't accepted socially, it can get you into serious trouble, fink!"
B -"The gun, rat...give me the GUN! Otherwise..."
C -"Fool! You are not the first to taste my flames of wrath! (When) I gained this power years ago, I determined to use it, not as a circus sideshow attraction, but for the more worthy purpose of defeating the rotton plots of unprincipalled schemers like you!"
D -"Hey, Web! Aint it a bash to put down this cockamammy trash? While you defeat that imitator of me, I'll somewhat alter the physiognomy of this rotter!"

In other words, a character must stay in character.

But what do I mean, personal life? Don't we buy comics for the action, not for unrequited love and other boring trivia? You open up a comic book, you see Captain Zap swinging into action. Well, so what? What, honestly, do you care about Captain Zap? Why should you care whether he defeats the evil plot of the Skeeter? You don't, unless something is built up, a feeling of concern for Captain Zap, or any other hero. You may yawn and watch unmoved a battle between two robots, but if a friend of yours, someone you care about, is fighting for his very life, you are worried and involved. And even when your friend is not fighting, naturally you are interested in his hobbies, his personal triumps and failures, his love life and his ambitions. Therefore, comic heroes must be carefully thought out and gifted with a breath of life that will make them stand up on their own. Personal life will be that breath, if properly used to encourage reader empathy.

Swinging into a transition between two catagories, we notice at the halfway point that dialogue must not only accurately reflect personalities of the speakers, it must also be both realistic and functional. How many times have comics been cluttered with asinine statements like "Look! It is the Fat Lady, female master of evil, preparing to rob that bank after she escaped from prison!" Such statements are dandy for explaining the plot and laying out the situation for the denser reader, but can't comic book editors credit readers with a little intelligence and some kind of memory? Dialogue has to satisfy the internal logic of the strip, and when Perry White says, "Ha-ha, Clark, it looks like the work of the fifth dimensional imp, Mr. Mxyzptlk, who comes around to plague us every once in a while, but returns to his own world when he is tricked into saying 'Kltpzyxm' for a period of 90 days, again." it doesn't.

Why would Perry White make such a statement if Clark Kent was already familiar with Mr. M- (I'll be darned if I'm going to type that again!), which he was? To inform the readers? But all the old readers knew who

Mr. M- was, anyway! Do enough new readers come in within several months to warrent demolishing dialogue to supply information already familiar to most readers? Since M- showed up later, and further comments by characters again established White's comments and a perceptive new reader would have reasoned out what was going on. Perry White should have said,"Ha-ha, Clark. It looks like the work of Mr. Mxyzptlk!" and let it go at that. A footnote might have served if the story required that Mr. M-'s talents be previously known. Dialogue can not be too didactic. It has to follow natural speech and sound like the speaker and the circumstances, which cripples believeability none at all. Marvel has always been excellent at subtly imparting information, but many times the language has been overly stiff, ill-fitting the speaker and the circumstances, which cripples believeability, but it has been superior to other comanies.

And we fade into general plausibility.

There have been no costume heroes in real life. There have also been no super-villians. Here we are forced to jump a credibility gap. We must be able to accept a world like our own, but different, a world where super-heroes are as fantastic and out-of-the-ordinary as the cop on the corner. This is where Stan Lee has tripped over his own two feet. In spite of his claims of being original and letting his heroes exist in the real world, they do not. He has overlooked the fact that the Marvel cartooniverse is an expanded stereotype, a stereotyne created mainly by writers other than Lee.

Lee came into comics about two or three years after National had published Superman and the super-heroes race had begun. Already the Golden Age was passing its peak. By 1943 and after, it was downhill. By the time Stan Lee had started, the basic format of a super-hero strip had already been set up, which has not changed to this day. Hero vs. villian. In every Marvel story, or most, rather, because ther have been exceptions, we see

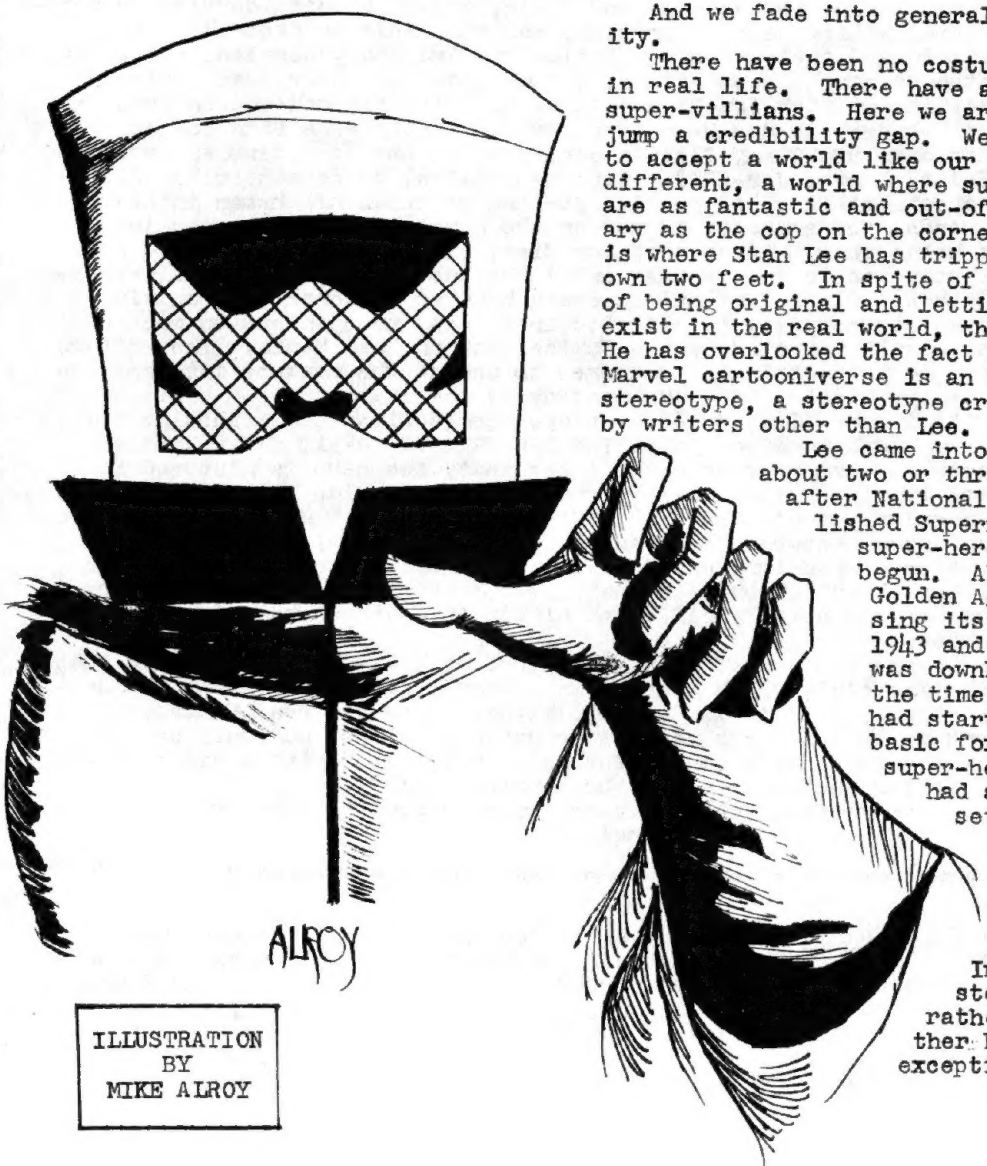

ILLUSTRATION BY MIKE ALROY

a hero, then we see a villian who is out to do something illegal, and then the fight when the hero must stop him. This is the first fault of Marvel: stereotyped, formula plots. One finds himself wondering just why the hero is fighting: there is a sense of personal involvement and immediacy lost when the plot is so basic and sketchy. The fight scenes are skipped over to get to the hero's personal life, where the reader finds his interest: the hero as a person, a friend.

So many strips have been written this way, it has come to the point where too many writers, Lee too often guilty, have come to believe that this is the only way to write strips. This is emphatically not so. DC and Charlton have proven time and time again that there is more than just a villian and a hero. The only thing is, neither have done it consistently, and DC in particular went a little too far the other way. The result is Superman, with hoax after hoax, losing powers time and again, giving up his identity over and over, getting killed time after time, marrying Lois or pretending to marry Lois, again and again, not to mention the imaginary stories, and going back to Krypton so many blasted times...Jimmy Olsen has been there twice, both times meeting up with Jor-El and Lara, escaping Krypton's doom just in time, in other words: he has been there twice, in the same time period. That would be hilarious, two Jimmy Olsen's coming up at the same time and greeting in unison "Hello, there, Jor-El!". Superman relies, as do most other JLA strips,to a great extent on a peculiar phenomenon known as "human interest", or in other words, the emphasis is not on the hero, but on other people and how the hero helps them. After a steady diet, one wonders if the hero does anything but help people in distress and if he has an ego, or even a personality beyond that. Clark Kent and Superman have no personalities outside of the broadest of stereotypes, no definite interests, no opinions on much of anything that aren't approved by the Comics Code or Mass Media. The writers have to resort to very stringent measures to arouse the readers interest because of that: by hinting they are destroying the character.

This results in the first cover of a new hero's first comic showing him in triumph, with a blurb reading: "A DARING NEW HERO TO COMBAT THE FORCES OF EVIL!" However, on every other cover after that, the hero is pictured in abject defeat, turning rotten, being exposed to the world, killed, or worse. DC fans are regularly subjected to "ELECTRIFYING SHOCKS!" as another one of their heroes, Green Lantern, for example, or more recently Batman and Robin, is being threatened with irminent doom, in an almost sadistic fashion. At least Marvel hasn't quite gone for that...yet. Usually this type of story ends up a hoax or an entirely different affair in contrast to a deliberately misleading cover.

To return to the subject at hand, when readers write in and complain that something was impossible which occured in a story, the stock answer is something to the effect of "This is fantasy, Klyde. When you read fantasy you have to accept anything we cram down your gullet." True, but only so far. Devotees of the Baroque Arts can accept as gospel truth quite a bit that would have others gagging, but here comes the cardinal rule:

"A universe or cartooniverse must be true to it's own logic."

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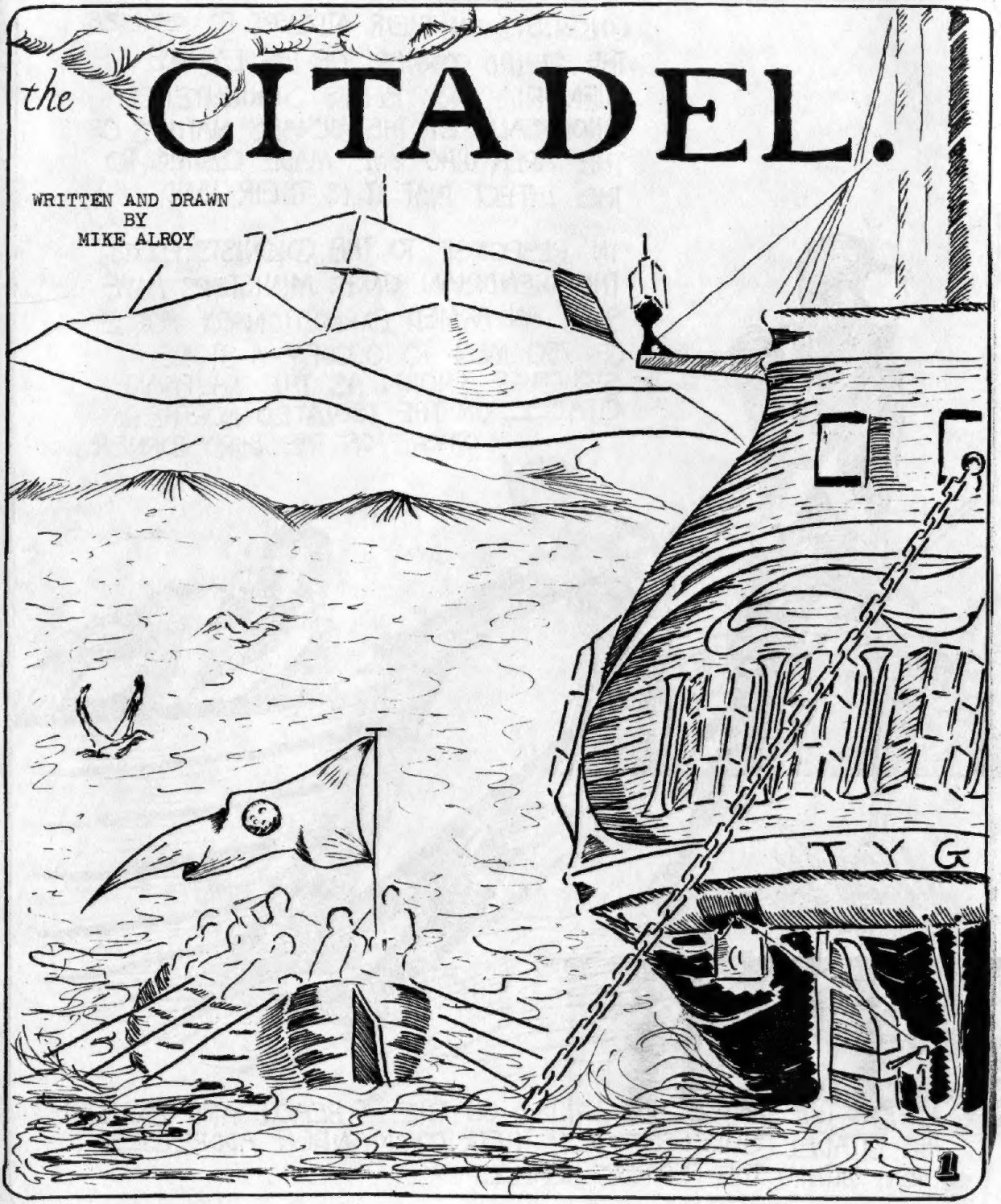
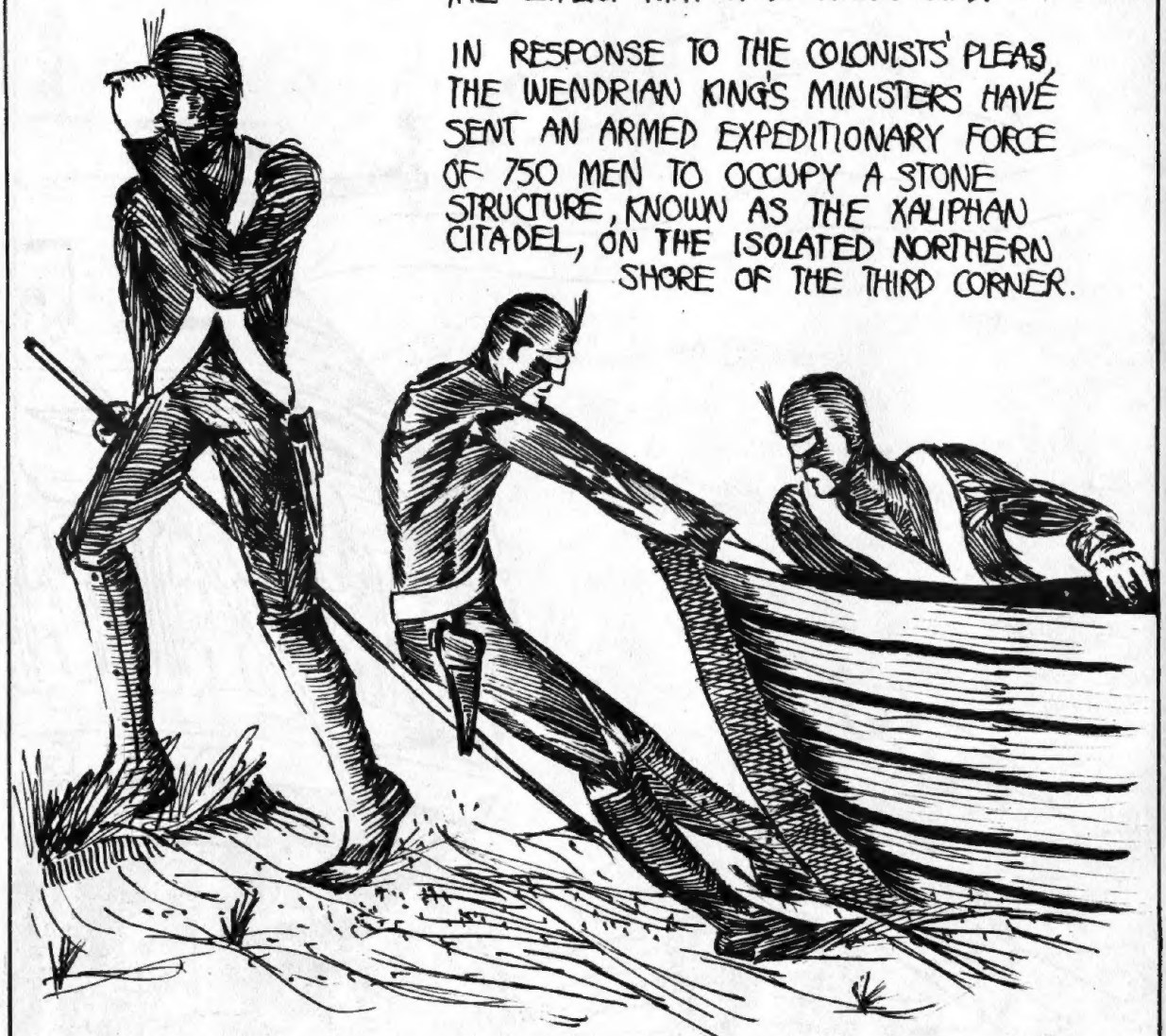
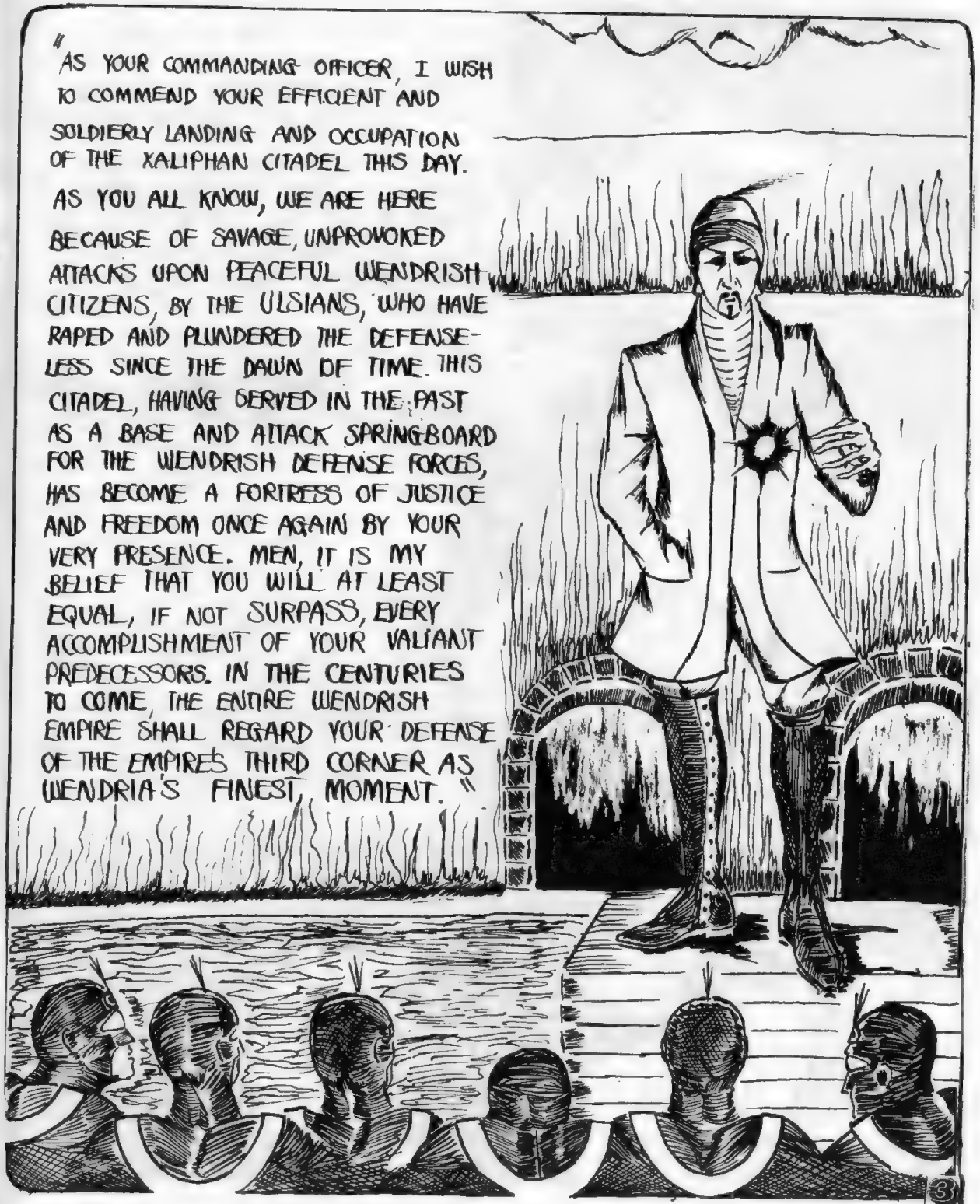

the CITADEL.
WRITTEN AND DRAWN
BY
MIKE ALROY
TYG
1

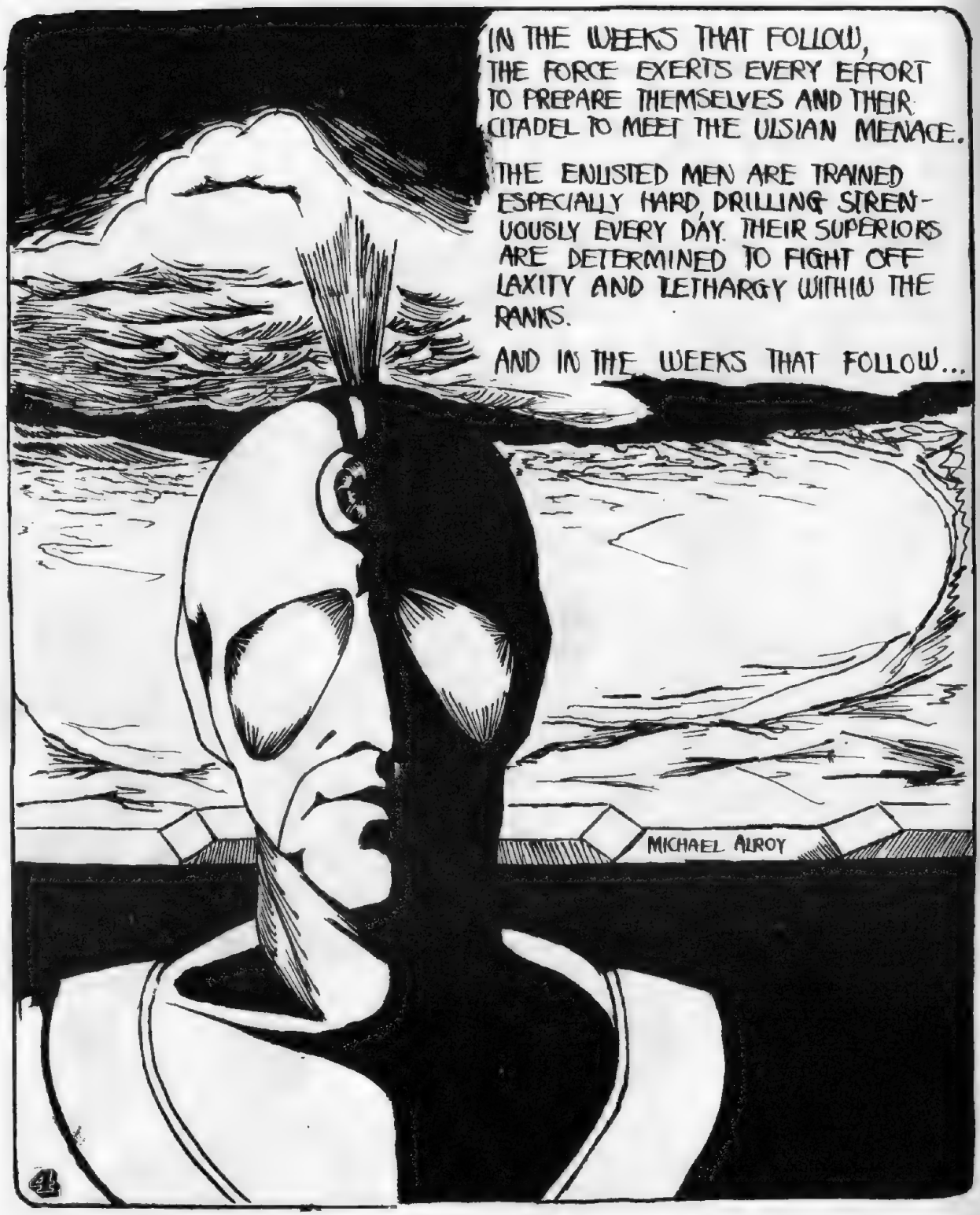
COLONISTS, IN THEIR ATTEMPT TO CIVILIZE THE "THIRD CORNER" OF THE EMPIRE OF WENDRIA, ARE BEING SLAUGHTERED WHOLESALE BY THE ULSIANS, NATIVES OF THE AREA WHO HAVE MADE CLAIMS TO THE EFFECT THAT IT IS THEIR LAND.

IN RESPONSE TO THE COLONISTS' PLEAS, THE WENDRIAN KING'S MINISTERS HAVE SENT AN ARMED EXPEDITIONARY FORCE OF 750 MEN TO OCCUPY A STONE STRUCTURE, KNOWN AS THE XALIPHAN CITADEL, ON THE ISOLATED NORTHERN SHORE OF THE THIRD CORNER.



AFTER THE FORCE HAS LANDED ON THE BEACH AND ENTERED THE CITADEL SUCCESSFULLY, THEIR COMMANDER ADDRESSES THEM WITHIN THE FORTRESS WALLS.


"AS YOUR COMMANDING OFFICER, I WISH TO COMMEND YOUR EFFICIENT AND SOLDIERLY LANDING AND OCCUPATION OF THE XALIPHAN CITADEL THIS DAY.
AS YOU ALL KNOW, WE ARE HERE BECAUSE OF SAVAGE, UNPROVOKED ATTACKS UPON PEACEFUL WENDRISH CITIZENS, BY THE ULSIANS, WHO HAVE RAPED AND PLUNDERED THE DEFENSELESS SINCE THE DAWN OF TIME. THIS CITADEL, HAVING SERVED IN THE PAST AS A BASE AND ATTACK SPRINGBOARD FOR THE WENDRISH DEFENSE FORCES, HAS BECOME A FORTRESS OF JUSTICE AND FREEDOM ONCE AGAIN BY YOUR VERY PRESENCE. MEN, IT IS MY BELIEF THAT YOU WILL AT LEAST EQUAL, IF NOT SURPASS, EVERY ACCOMPLISHMENT OF YOUR VALIANT PREDECESSORS. IN THE CENTURIES TO COME, THE ENTIRE WENDRISH EMPIRE SHALL REGARD YOUR DEFENSE OF THE EMPIRE'S THIRD CORNER AS WENDRIA'S FINEST MOMENT."


IN THE WEEKS THAT FOLLOW, THE FORCE EXERTS EVERY EFFORT TO PREPARE THEMSELVES AND THEIR CITADEL TO MEET THE ULSIAN MENACE.
THE ENLISTED MEN ARE TRAINED ESPECIALLY HARD, DRILLING STRENUOUSLY EVERY DAY. THEIR SUPERIORS ARE DETERMINED TO FIGHT OFF LAXITY AND LETHARGY WITHIN THE RANKS.
AND IN THE WEEKS THAT FOLLOW...
MICHAEL ALROY
4

Right now I'd like to take the time to introduce a new policy of mine. That being the policy of the "unstuffy editor". Most fanzines you send in your money for come, you read them, then order another, and whatever, without really getting to know the editor. Well, from now on, if you have any questions, comments, suggestions, or just plain want to start up a correspondence of sorts between us, by all means write! And you need not supply me with postage stamps, either, as many editors ask. I'll buy my own stamps! This "unstuffy editor" policy of mine may also break me, for if all 500 of you write me, there goes $30.00 in stamps, not to mention a ream or two of paper, and envelopes. But...I'm there if you want to write.

NEXT ISSUE: As many loyal readers of past issues of ALL DYNAMIC will readily testify, this is a topic I can talk on endlessly. One reader commented that last issue I told about this issue four times, three times too many, so here it all is, lumped together into one spot. Take note of this, as ALL DYNAMIC will be getting better!

Of interest to all is something I found extremely difficult to obtain. These being Cuban comics. I have three pages of these, which are basically satires on American comic heroes from the Cuban viewpoint, and I think that you will enjoy these a lot. I did! High-quality satire-ridiculing. These have been translated into English and will be reproduced in whole.

From Bill Henley, Jr. comes an excellent piece of satire on the future. The world is destroyed by an Atomic War, and archaeologists of the future dig up MARVEL comics, and think them to be "facts of history".

DOOMSAAN by Dennis DeFrenn, lasts three or four pages, and is of the same quality (or better) that this issue's horror epic is.

Steve Fritz has just recently sent me a double page (11 x 17") S&S drawing that is truly one of his best! It will comprise the centerfold of #4.

FOTO-TIME has a couple more pics of pro's, included are Milton Caniff (of the "Steve Canyon" strip & others) and Walt Kelley ("Pogo" creator), and maybe a few surprises thrown in. And these all are never-before-seen photo's, too!

Also the editorial, SURVIVOR strip, something by Gordon Matthews (he never tells me what), and the same quality material that makes up this issue.

That is all, faithful readers...I'm out of words and nearly out of space, so...

Alan Light
EDITOR

FIREHAIR ILLUSTRATION
BY
JOE KURNAVA

SPOTLIGHT
on mike alroy

Here is the
ists have their
their background
issue's SPOTLIG
it becomes a reg

I first met Mike Alroy through a fr
editor of MCR, and it was very lucky (fo
I did.

Mike tells me that he first entered
so-called "Batman Graze". His first art
McLaughlin, which will be printed in MCR
Savory Drive, Sunnyvale, California 9408
1968. Since then, he's done drawings fo
them THE COLLECTOR, THE COLLECTOR SPECIA
DIFFERO, and of course, this zine.

When I asked him his favorite chara
none, really, although he very much like
and also DOCTOR STRANGE. He says that t
good as the magazine's editor makes it,
and also the quality the writer and arti
Strange fans can attest to).

No real favorite company, either, b
has a lot of potential, and between DC a
all the way.

He most admires Steranko and Grande
ists in the "pro" world because, as he s
to try something new". Also, when asked
influenced him in his work he says, "I d
imitate their individual styles. I reci
ation from non-comic magazine material,
ature."

About this issue'
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super-heroes, no mindl
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Eye, Xal-Kor the Human
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Well, that wraps
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went over very favorably, so
ar feature in ALL DYNAMIC.

ild, John McLaughlin,
you and I both), that

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L TYPES & ILLOES,

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sNeal Adam's DEADMAN,
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wich is very true,
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r he thinks Warren
n MARVEL, it's DC

tti as favorite art-
as, "they're not afraid
nich artist has most
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s CITADEL strip, Mike says
oy with pictures. "No
es action scenes, no
rpage progressions. The
at, and the Eclipse
orth. Doesn't anyone
r Hermann Hesse? Where
a we need him? In any
a attempt, though inept
e Anyone want to see
are do, Mike, and when-
are, too! I'm sure this
n fandom before, and what
s new twists and ex-
ou, readers?

up another SPOTLIGHT
MIC #4 features the
d highlighted, and
to wait and see.

S ARE BY MIKE ALROY

FLASH GORDON
ILLUSTRATION
BY
WADE HAMPTON

LIKE TO READ AN INTELLIGENT FANZINE? I MEAN, ANOTHER ONE BESIDES THIS ONE! WELL...

That nationally unknown fanzine, FREON, is back giving you some of the better writing to be found today. Naturally, most fanzines have similar pitches, but we think that what we have to offer is good, solid reading, and that FREON #2 is well worth your attention. For example, consider some of the contents:

"Violence And The Code" by Steve Ditko
A detailed article on English comics by Greg Kishel
A long look at the comics of the 1950s
A slashing condemnation of art-swiping by Dwight Decker
A goofy satire by Mark Evanier
A controversial book review (of all things!)

And more, much more, like satires and articles and a letter column and a gossip column-- everything except a Marvel-DC debate! Plus, photo offset covers by Wendy Fletcher and Dwight Decker (a pleasing combination if there ever was one!).

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We are taking orders for #3, which with luck will be entirely offset, and will feature columns by Greg Kishel, Mark Evanier, Tony Isabella, Gordon Matthews, Dwight Decker, and the rest of our groovy staff.

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CONSIDER IT AN ACT OF LOVE.. BUT CONSIDER IT!
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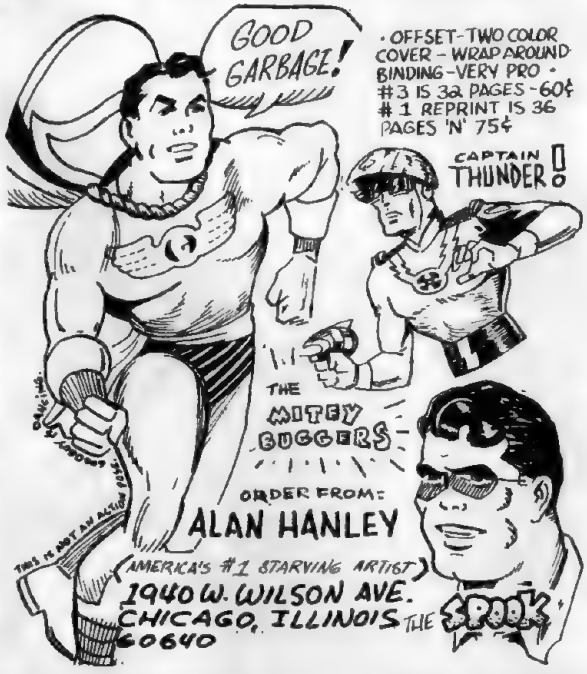


SKETCH BY OUR OWN MYSTERY ARTIST

Horror fandom?Huh?I see a few zines--ANUBIS,WEIRDBOOK and a few scattered others,but nothing organised enough to be called a fandom.It isn't that horror isn't popular; just look around you and see the popularity of EC horror,the old WEIRD TALES's,Warren, Dark Shadows, Rosemary's Baby,and the big new crop of weird-type comics, slicks and pulps. No, it isn't horror itself;it's us,the fans. Nobody has the guts to try to carve out a whole new fandom. That's where the AAH comes in. The AAH(Association for the Appreciation of Horror) is a brave new organization attempting to unite horror fandom.We plan to put out a bi-weekly bulletin-newspaper free to all members that should include strips by Andrew Smith(art above),Steve Imahashi,Dennis DeFrenn and maybe others. Also planned is a short horror text by Gordon Matthews, reviews of ECs by Andrew Smith,reviews of WEIRD TALES(with cover repros)by Dan Royce, re-views of GHOST STORIES(a very old pulp that few people remember)by Pickman, a book review of DAGON & OTHERS(with cover repro)by Dennis DeFrenn. There will also be other features dealing with Poe,horror movies and the like.We call this little package NIGHTSPAWN. Interested? You should be. Even if you don't like horror you'll want NIGHTSPAWN just for the sheer quality of it! Dues are $4.50 per year or 40¢ per month. Cheapskates non-members may purchase single issues at 25¢ each. But don't think that NIGHTSPAWN is the only thing the AAH has in store— no indeedy! What else is there? Jump on the bandwagon and find out! Write to:Dennis DeFrenn,1221 Herman St.,Owosso, Mich.48867

Short plug by the editor of HEROIC: HRC #5 features, among other things,beautiful art by George Metzger, Jim Pinkoski,Andrew Smith,John McLaughlin and others. 45¢ from:G.Matthews,8 Perry St.,Union City,Pa.16438 (It also has an interview with Jack Gaughan, but I don't have room to mention that)

ASMODEUS IS COMING!

walt disney's *greatest creation*

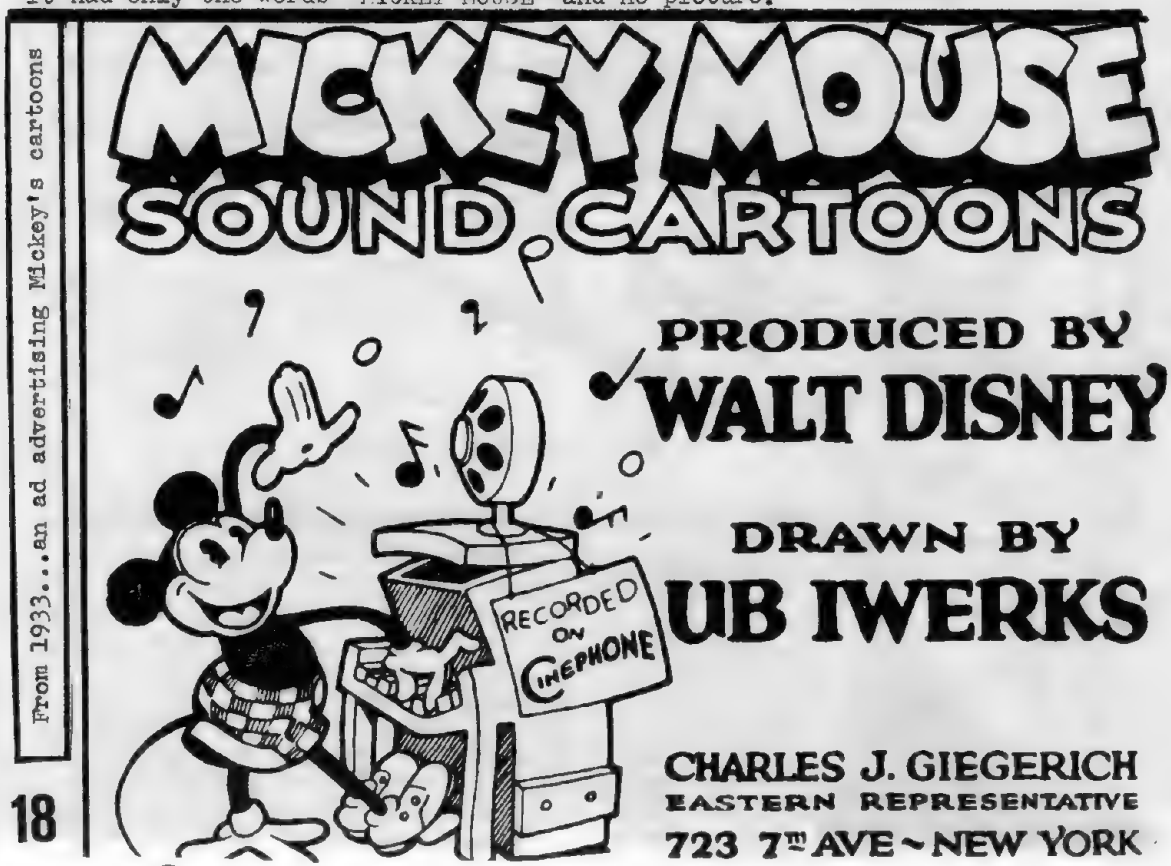
WRITTEN BY JOHN FORREST

Nearly everyone knows by now that Walt Disney's greatest creation, Mickey Mouse, is over 40 years old. His birthday was celebrated on a WONDERFUL WORLD OF COLOR show about a year ago, although his real birthday was on Sept. 19, 1969, for on that day 40 years ago the first sound-synchronized cartoon entitled "Steamboat Willie" was distributed.

Walt Disney was said to have been on a train when Mickey was first born. Walt said later on radio that while he was riding the train, the thought of a mouse kept running through his mind. The mouse was named after Walt's wife suggested "Mickey", although Walt had intended "Mortimer" as the name.

The first sound cartoon starring Mickey (STEAMBOAT WILLIE) was not the first cartoon Mickey had appeared in, however. There were two soundless ones, "PLANE CRAZY" and "GALLOPING GAUNCHO". In the latter Mickey first appeared in his shoes. By the 1930's Ub Iwerks (artist on Mickey) drew him with "Pie-Cut Eyes" such as you see in the old ad reproduced below. During the 1930's a handcar craze had started, evidentally from the "Choo Choo" cartoon in 1929. They sold at $1.25 each, and now sell around $100.00 ((Alan-inflation)) to collectors. 300,000 were sold! Mickey is the most famous in the watch industry, where the $2.98 watch now sells for $35, and the $1.50 one sells for $150.00. Timex also sold a watch, but is not as valuable for it had only the words "MICKEY MOUSE" and no picture.

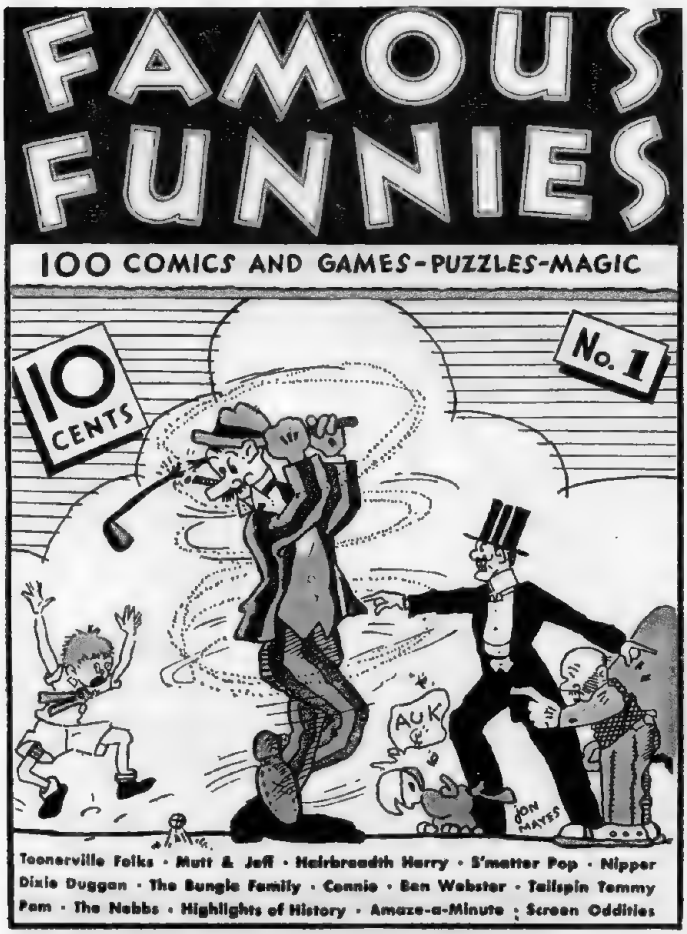
From 1933...an ad advertising Mickey's cartoons



Mickey was featured in two or three full-length color movies. Two of them were "FUN AND FANCY FREE" and "FANTASIA". One amazing thing about movie production in the '40s was that about 90 movies could be made by one company in a week. Mickey's were of that type. "THE BAND CONCERT" was Mickey's first color cartoon and also was the first cartoon to feature Donald Duck as well. That was in 1935. Other characters that have appeared with Mickey over the years are Minnie Mouse, Pluto, Goofy, Horace Horsecollar, Clarabelle Cow, and Minnie's cat, Figaro. Hundreds of films rolled out with Mimie Mouse appearing as lead lady in many. Mickey made his last cartoon in 1953.

In 1955 began a series of television shows based on the mouse called "THE MICKY MOUSE CLUB" and it featured mouseketeers dressing in Mickey hats and also had reruns of Mickey's cartoons. Many new stars were launched with this show, all mouseketeers being hand-picked by Walt himself.

Yes, Mickey had come a long way since 1928. He has probably been the world's most famous mouse since his adventures have been reproduced in 17 languages and shown in 64 countries all over the world. Yes, this 40 years has been mighty good to Mickey...lets hope that the next 40 years are just as good.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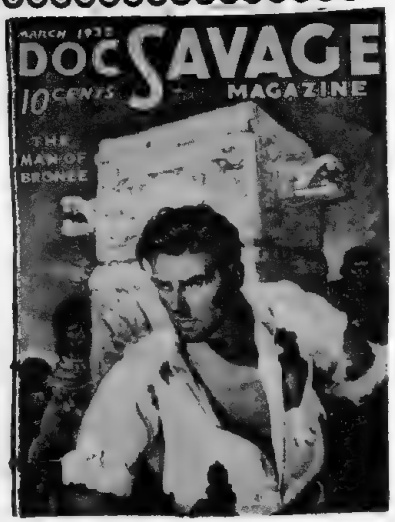


Above is a cover repro - duction of DOC SAVAGE MAGAZINE #1, March, 1933

Here is the cover of — not the first comic book, but the first American comic magazine in modern format to be placed on newsstands for sale, inde- pendently of newspapers and premuim connections. It app- eared in May, 1934.

Thanks to Jim Mendelsonn

DC - dying

One thing that is really hurting comics today is lack of competition. There are only two big companies...MARVEL & DC...with a few minor groups; Charlton, Gold Key, etc. So the main competition is between MARVEL & DC, who are constantly at each other's throats.

DC used to be the undisputed king of comics, and MARVEL was only a dog yapping at its heels. But things are changing; MARVEL is steadily gaining in popularity and sales, while DC is slowly sinking.

Ever since the FANTASTIC FOUR first appeared, MARVEL has been aiming at a more mature audience than DC-- Marvel is writing for teens, while DC is writing for the bubble-gum brigade. MARVEL was the revolutionary of the comics field. Despite his faults, Stan Lee is an innovator. Back in the so-called GOLDEN AGE (Jim Mendelsohn is going to hate me for this) ((Alan-Okay, Gordon, quit hitting Jim when he isn't looking!)) comics were composed of formula plots, and it was the plots -- such as they were -- that the comics centered around; the characters were only added for convenience (it's rather difficult to write a story without characters, though maybe J. G. BALLARD could do it). The only way one could tell characters apart was by their costumes -- there was literally no characterization and no motivation for acting as a good-guy except an undying, if somewhat moronic, passion for Stars and Stripes, truth, justice, freedom, and Mom's apple pie. In other words, the super-heroes of ours who got a kick out of stomping Hitler and his band were nothing more than blind propoganda-brainwashed nationalists -- which is exactly what the Nazi's were! ((Alan- Except for strikingly different causes!)) And these wonderful heroes were the types we were supposed to emulate in order to be a good guy! But, getting back to the subject, these super-heroes were colorless stereotypes -- super-powered cardboard.

But Stan Lee changed that. His characters were <u>different</u> -- you could detect a strong difference between Reed Richards and Ben Grimm besides what the looked like. And the very finest characterization was done on Spider-Man -- Ditko's version, that is. Forget Romita's Spider-Man; it's not even worth mentioning.

However, DC was more conservative in nature. They realized that the bulk of comic readers were the kiddies -- so it was the kiddies they wrote for. Superman, F'rinstance: the ultimate in iron-strength, genius, patriotism, and iron-clad morals. You can't make a kiddie hero anything else; you might pollute the minds of the poor, innocent wee ones. You know, get-the-smut-off-the-newstands and all that happy imbescility. Never do anything controversial. Take no chances.

But things <u>are</u> changing. Comicdom is no longer completely for the kiddies. DC didn't count on that happening.

DC tried to adapt to the situation, but it was too late. DEADMAN, CREEPER, HAWK AND DOVE, ENEMY ACE, BAT LASH, and ANTHRO were all good tries, <u>but</u>...

Well, as you know, DEADMAN, CREEPER, HAWK AND DOVE, and ANTHRO didn't make it, so they got the axe, and I'm told that ENEMY ACE and BAT LASH are scheduled to die. It was a good try, but it should have happened four years earlier than it did.

But id DEADMAN and etc. are all good, why did they flop with the more serious reader predominent in comic readership today? DC dug their

TEXT BY GORDON MATTHEWS

own grave with their policy those many years ago when they were afraid to experiment. A number of serious readers had tried DC when they pandered to juvenile tastes, and gave them up for a lost cause. One of my friends in fandom says: "...as for the story in...(the DC mag)...I never read it and I don't intend to, because DC doesn't publish a comic worth reading...I was a DC collector some time ago, but I quit because I got tired of stories about secret identities." And then there's Ron Liberman, editor of the late MARVEL TRIBUNE, who, although always raving about how much better MARVEL is than DC, claimed not to even read DC mags. (I know that sounds rather insane. I prefer that Ron used to read DC's but got bored and quit.).

-ILLUSTRATION BY MANLEY-

And so DC has to keep their magazines appealing to the ever-shrinking kiddie-crowd. While I pity some of their employees who tried to make DC worthwhile -- Dick Giordano in particular -- I find no sympathy in my hard little heart for DC itself.

But yet, if DC dies, bad as it is, it will be a real blow to comics. With it's only big competitor out of the way, MARVEL can slack off even more than usual. And indirectly, it would be a great blow to comics fandom as well. Should MARVEL drop even lower in quality, and with DC gone, it's a sure bet that at least half of fandom would rapidly disappear. Only persons like myself, who are more interested in the fandom than the comics themselves, would remain. Except, of course, for the kiddie-fans who are already infesting fandom with their presence.

And it looks like this may very well be what will happen. A grim picture, isn't it?

I think that the most appropriate phrase, no matter how corny, for DC is: "WHAT YOU SOW, THAT SHALL YOU ALSO REAP"

-NIGHTMASTER-
BY STEVE FRITZ
(A SKETCH)

NOTE FROM THE EDITOR...

I am interested in obtaining any photos of professionals in the comic field and/or articles on same. I would prefer that they had come out of newspapers and magazines or a local source, but any others can be accepted, too. Please either send them to me, ALAN LIGHT, or write me & tell me what exactly you have. If it's interesting I'll accept it for print. The contributor of this item would recieve a free issue and the original returned safely and unharmed. Also, little jokes concerning comic books, pro's, funny incidents, etc., I'm interested in, also. My address is given on page 13, bottom.
THANK YOU!!!

DYNAMIC COMMENTS

This is an attempt to get a little discussion going in our letters section. In ALL DYNAMIC #1, Gordon Matthews had an article called "TEAMS: THE ULTIMATE OF HACKDOM", and here is a letter of comment on that, and Gordon's personal reply. We're going to "listen in" a bit on what each had to say. Very few parts were edited.

Dear Gordon,

I have read your "TEAMS: THE ULTIMATE OF HACKDOM" not once, not ten times, but an even 3 times. Every time was worse than the first. Your article was pretty well-written, BUT: What in this ever-lovin' world do you mean by the statement "We are living in the true Golden Age right now"?

Mr. Matthews, the statement should have read "We are living in the true infancy of comics right now, and until Marvel literally grows up, and DC more or less wises up this infancy stage is where it will remain."

The pre-war Captain America stories were drawn so different, The Human Torch and Toro and all the rest, there is no actual comparison. By this I mean that today is the "trial run" to see if such bunk will be here tomorrow. Where as in the Golden Age, there was never any doubt as to whether any hero, super or otherwise, would survive. You say the drawings were inferior and required no talent. Oh, how wrong you are! The drawings were better, and the stories had well thought-up plots. Not 100% action and very little story behind it. After all, what can a 33 page book plot consist of when one compares it to a 60-page book? 64 pages in most and 56 to 52 in quite a few. Do you see my point, Mr. Matthews?

There is one other thing of absolute importance that should be said here. One word could sum it up in a nutshell. The word is pure and simple...DIGNITY. Captain America was never referred to as "Old Wing Head" as he is today. He was known as Captain America to all but one. Bucky called him simply "Cap" and the language that the ridiculous Fantastic Four use, it should be called slanguage. The insults they throw at each other, really, it's enough to make the serious fan give up the idea for newcomers and concentrate on what was, not is. You aren't related to the Dr. Wertham are you?

Best was the Marvel family. Two other Joker Capt. Marvel's tried it on name alone, and you know what happened to them. Billy Batson was boy newscaster on station WHIZ, and respected his elders, never used slang, was a hippy, but now, Rick Jones, well, you know what he is. I wonder where the idea came from to give Mar-vel boy form? ..ha.ha, your reasoning has loopholes, Gordon.

You say Green Arrow is a looser? He's been around an awfully long time to be that.

Mr. Matthews, if I must eat crow, I will, but there has to be a much better reason than "TEAMS: THE ULTIMATE OF HACKDOM"

Dear Mr. Mendelsohn,

I can agree with your statement about the pre war Captain America stories being so different that there is no actual comparison. However, my interpretation is somewhat dif-

ferent from what you meant--the pre-war Captain America stories were drawn far worse than todays's...there is no actual comparison. Maybe you think that early Jack Kirby, Syd Shores, John Romita, and etc. are as good as today's Jim Steranko, Gene Colan, John Buscema, and etc., but I personally cannot see how you can draw such a conclusion, if you'll pardon my ignorance.

As for today's stories, well, for example, let's take a look at the ALL WINNERS SQUAD story from ALL WINNERS #21, re-printed recently in MARVEL SUPER-HEROES #17. A story like that would never appear today, and do you know why? The writer of the story failed to take into consideration that if the people from the future killed off all the people from 1941 or whenever, they too would cease to exist because the people from 1941 were their ancestors! And, since the people from 1941 all died and the people from the future ceased to exist because they never were, then the people from the future couldn't have killed the people from 1941, so the people from 1941 would be alive too, and therefore the people from the future would still be alive, and on it would go. In other words, eck!

Do you think that the nickname "Cap" is completely dignified? Also, you might note that "Ol' Wing Head" is a term coined by Hawkeye at a time when he was at odds with the dear Captain.

Don't you think that Rick Jones is a better representative of today's youth than the Golden Age Robin? Maybe the reason Robin and Billy Batson were not hippies back then was because there weren't any hippies whatsoever until a few years ago. Respect for elders was an in thing then...but kids today are realizing that a person isn't automatically an object of respect simply because he's older than you are - respect is something to be gained by personal merit - and judging by the mess we're in today, there are a whole lotta elders who don't merit respect! ((Alan-That's true with any age group, Gordon, many of all ages don't merit respect, but then again, many do, and we should respect them until it's proven that they aren't worthy of it.)) Did I say anything about Marvel's CAPTAIN MARVEL in my article? I certainly did not! Your reasoning isn't exactly airtight, either, Mr. Mendelsohn. (Would you happen to be a relative of J.J. Pierce?)

You have to give a certain amount of leeway for small amounts of copying--f'rinstance, can you say the Hulk is a copy of Superman simply because both have super-strength? Then you might by the same token say that Superman is a copy of Hercules and dozens of other Mythological characters who have strength.

So what if Green Arrow has been around a long time? Just when was the last time he got his own comic? If he was a success, he'd get his own mag, but DC won't give it to him, because they know it wouldn't sell. You can keep just about anybody around as long as you don't give them a mag.

In the Golden Age you knew is a superhero 'd survive or not, huh? Mr. Mendelsohn, in the Golden Age entire companies came and went faster than mags do today. You'd never know whether the next issue would be replaced by something equally as bad.

In the Golden Age, the war made comics flourish, today, quality does.

In short, if today is the infancy stage of comics, then the Golden Age must have been the embryo stage!

After you've read these each a couple of times, write me (Alan) and express how you feel! Who is right? Are both right in some ways of it, or neither at all? Best letters published in the next issue.

ILLUSTRATION BY ALAN HANLEY

THE TOWER OF DOOMED MEN

by DENNIS D. DEFRENN

The sun was a funeral pyre and it beat down without mercy on the body of Arak as he writhed; struggling to free himself from the leather thongs which bound his wrists and ankles to the huge wooden stakes, and the desert sand, hot and dry, grated against his steel-muscled back, making it bleed in many places. He knew that soon the carnivorous desert rats would soon be scuttling from their holes, to end his suffering with death. Summoning every ounce of will power he pulled hard against the thongs, trying to ignore the sharp and blinding pain that surged up and down his arms and legs, trying to be unmindful of the blood spurting into his face, making his hair a matted and tangled mane filled with sweat and crimson. He turned his head and saw the fangs and furry faces of a crowd of desert rats and he pulled harder than before, until the pull of leather subsided. Sweat and blood covered his entire body and he let his breath exale through his bleeding lips. He heard the desert rats shriek and scuttle back to their nest.

He turned to the south and saw the alabaster spires gleaming in a noonday sun -- all save one -- a brick and dirty tower of darkness...

"THE TOWER OF DOOMED MEN! That which houses my mortal foe, Alaiene, he who shall soon pay for daring to set Arak the Mighty to the rats!" He bent over and picked up his broadsword, it's mystic jewels glowing eerily as they always did when they felt their master's steel-vise grip sending energy thruout them.

"And so I vow, by Jandar's seven hells, that Alaiene shall feel my broadsword to it's hilt!"

Alaiene watched with interest through a global crystal sphere. "Arak must not interfere with our plans for his own good. Prepare the potions, Karm." The demented hunch-back grunted and hobbled to another mist-shrouded room, where upon Alaiene could here the tinkling of potion bottles. A grim smile crossed his face and a plan formulated in his mind.

"I see my plan to kill Arak did not sucead the first time, and it is sure that he will try for revenge. Therefore, I must use my most dangerous weapon to see that he does not interfere!"

Arak strode confidently through the portals of the doom city, unmindful of the pain in his calf. His hair -- cleaned now from a desert spring -- blew in the breeze like a flaming torch. Many peasants he passed, and they stared in awe, keeping out of his way. The edge of the city was nearing and he would have to cross a swamp and a marshland to reach his goad, and mindful of this he ran even faster than before, until he came to such a place. He drew the enchanted sword, knowing that soon it would be surging into action with him; humming it's unearthly death song... He waded about knee-deep into the slime, which was nary four steps and then he halted, looking in all four directions, then seeing all was calm for the moment, went on slowly. It was not long before it was over his head, and he had to treat it. He heard a low growl, the growl that was of the gigantic swampt serpent that even now was lifting it's scaled head out of the water, bellowing in rage and snapping it's jaws in an angry rampaging fury. It's tail whipped around, and enwrapped him, squeezing, ever-tightening it's grip. He swung his sword, and it caught upon part of the serpents scaley back, causing a black slime to spurt from it, covering the sword which was now screeming in avenging fury. Twice more the sword revenged, twice the surpent bellowed in pain, and twice more it tightened it's grip. The surpent was pulling Arak around in order to feast upon him. He tried to ram the sword through it's nose, but to no avail. The serpent was bringing him closer and closer to it's snapping jowls. It had ripped his armour off and he was naked save for the scabbard and a loin-cloth. He almost gave up hope, when, "By Crom, that's it!" And with that, he drew the sword and with one final surge of power he drove it into the surpent's nuge yellow eye, that vommitted forth green slime, and screamed the splintering of a furious sword that left jagged bits of metal in the midst of the scum. He felt the grip relaxing, and he dropped into the marsh again...exhausted.

Strength once more in his battered body, Arak swam on, until nightfall came and he slowed down a little and peered deep into the black water more often than he had before. He still carried the jagged end of the magnificent sword in his hand, knowing that it might yet serve him. He swam along as usual for a while until he heard a few low grunts. At first he passed it off as land animals but when the grunts got louder they seemed to form an arc around him. He sensed extreme danger, and was not surprised when he saw by the light of his torch a bunch of naked and deformed, club-carrying "Swamp People!" At the sound of their own ugly names the swamp people began to move forward grunting louder than before. He braced his legs as one of the biggest ones, club in hand, began to rush forward. He met him and rammed his sword deep into his belly. The inhuman screemed and vomitted a black scum of blood into the air. This obviously aroused the others and they all charged forward, club swinging in revenge. Arak began to fall under the rain of thudding blows. They crashed into his shoulders, head, and bronzed back. His face dropped into the slime -- a little more and he would be finished...

And then he began to think. Think of how Alaiene had trapped him before and how he hungered for the vengeance and how he wanted the pleasure of Alaiene's screams as the sword sank deep into his bloated belly. And as that pleasurable thought crossed his mind, Arak didn't even see himself rising out of the water, didn't even feel himself swinging the sword in a bloody fury, slashing and ripping thru the screaming crowd. Tears blinded his eyes and his mind was a blank, until the swamp was filled with the shredded reminder of battle.

He bacame concious again, and he was far from where the battle had transpired. He was bleeding again, but he scarcely noticed it. He was now almost at the edge of the swamp, though he had no idea how long he had been travelling through the swamp. His trot became faster and fasteruntil he finally arrived at the gigantic oak doors of the tower. He could hear the macabre laughter of Alaiene from a high window. Arak sprinted back a few paces and then slammed into the door, causing it to shatter into a million pieces. He saw before him a long flight of stairs and immediately he began to climb them, two at a time, up the cold stone...

After a few long moments, Arak reached the top, whereupon he was confronted with another oak door. He smashed through it again and stood braced in all his magnificent fury and splendor before... "Alaiene! So, black one, we meet again! And this time to your everlasting regret!"

And with that, the steel-smashing dynamo of raw vitality leaped forward snarling, brandishing the broken blade. Alaiene tried to sidestep but to no avail. With a savage blow Arak knocked him to the ground.

"Stop...barbarian! You know not of what you do!" Alaiene shrieked in fear.

"I know full well of what I do...attack...and destroy! The one who would do thus to me!"

The bronzed fingers closed about Alaiene's neck. They struggled and slammed into a table, on which was set a red jar, and it fell to the floor...and smashed.

"FOOL! Do you not realize why I had to kill you? " Arak released his grip. Alaiene choked.

"Do you not see? I had to kill you to stop you from interfering!... UUHHHHHHNNNN..." Arak rammed the blade deep into his belly...

"Now... interfering with what?"

"Uggnn... interfering with... gasp ...that jar that fell and broke... it contained... The Demons of the Ages! And now that you've killed me there's nothing to hold them back!!!"

The red and black creatures swarmed from the jar and attacked.

"AAAAAAAAAIIIIIIIIIIEEEEEEEEEE!!!"

The hideous scream filled the air and then died.

end

Leftovers

AND OTHER BITS OF THINGS OF INTEREST TO FANDOM AND YOU! Sources of news in parentheses at end of each item.

The first of Jim Steranko's pulp illustrations has appeared! Jim did the title page illustration (covers two pages" for Harlan Ellison's "DOGFIGHT ON 101" in the September issue of AMAZING STORIES. ...and to answer all of you who might be thinking about the cover: No, Jim didn't do it, it's an old reprint. (John McLaughlin)

AN EXAMPLE OF MARVEL COPY-CATTING? In Fawcett comics when Mary Marvel existed there was a club you could join called the MARY MARVEL MARCHING SOCIETY. Many years later plodded along Marvel with the MERRY MARVEL MARCHING SOCIETY. A change of two letters. (John Forrest)

The reason for the little thing NEAL ADAMS did in Strange Adventures #216 ((Alan--page 13, last panel, fumes saying "Hey, look! A Jim Steranko effect.)) is because he and Jim are very good friends. You can tell the Steranko influence on Neal's X-MEN work by the special effects and optical illusions. (John McLaughlin)

Sometime this summer or fall Gordon Matthews will be printing a whole new concept! -- a fanbook! KARNOR, **by DAN ROYCE**, at 50¢ per copy. It will be semi-reprints of the Karnor stories from Gordon's zine, HEROIC, only revised and exceptionally fine quality art. KARNOR is an S&S character. (Gordon Matthews)

FRANK FRAZETTA FANS! (and who isn't?) ... Would any of you be interested in a 22 x 28" blowup of the Frazetta cover for **CONAN THE ADVENTURER?** It's in full color, and beutifully reproduced. Exactly like the small one except that the lettering on the original cover is gone which took up over half the painting. $2.00 covers everything, including mailing in a sturdy cardboard mailing tube. From: JOHN McLAUGHLIN-890 SAVORY DR-SUNNYVALE, CALIF. 94087 (John McLaughlin)

ILLUSTRATION BY ALAN HANLEY

Gordon Matthews and Dennis DeFrenn are forming a club. Name of the club is the AAH - Association for the Appreciation of Horror, and would center around Weird Tales, Lovecraft, grand old EC, Dark Shadows, etc. All interested persons contact Gordon at 8 Perry St, Union City, Pa. 16438 for details.

The results from the POTPORRI POLL have not all come in yet, but at the moment DC is ahead as the best company, with MARVEL a close second. The majority favor offset zines the best, and COMIC CRUSADER is ahead as favorite all-time zine, with RB&CC second, and the rest a scatter of different zines. The majority are in favor of cover repro's, but only Golden Age are wanted by most. DEADMAN, SPIDEY AND DAREDEVIL are all tied as favorite character. Most said we should have ads, and many commented of having no ads at all. FLASH GORDON and Buck Rogers were nominated the most for Sunday section reproductions. These results may change (and probably will) at any time, and the finals will be in #4. (Ed. Alan Light)

And I'd like to close this column and issue by giving a few plugs. First plug goes to Doug Fratz & Louis Morra, publishers of CRIFANAC. CFA is a really fine fan effort, is mimeo, and contains news about fandom (yes, YOU!), no pro news. Among some of the many fine features we find FANNISH WANTS DEPT., listing zines and books various fans are looking for, ROTTEN EGGS (good zine reviews), info on BRITISH FANDOM (& how to buy their zines), and, of course, NEWS. 10¢ from DOUG FRATZ-RR#1-ACCIDENT, MARYLAND-21520.

Another good buy for a dime is NEWFANGLES, which has inside PRO news. You might say CFA and NF go as a pair, for both are valuable to any fan who wants to learn what's going on. NF, from DON & MAGGIE THOMPSON-8786 Hendricks Rd.-Mentor, Ohio-44060 (10¢...10 for $1) -Both CFA & NF are monthly.

My third, and final, plug goes to George Henderson, publisher of COMIC WORLD. CW reprints very old strips, BLB's and the like, every issue. In the past, FLASH GORDON, SUPERMAN, DICK TRACY, BUCK ROGERS, and so very many more. 18 issues have been published to date. The price is 10 for $1. Copies are not sold singly. And he has 2000, so don't worry about recieving the copies! Fandom has been waiting a long time for these reprints, and he needs your support!

ADDRESS: George Henderson-594 MARKHAM ST.-TORONTO 5, ONTARIO CANADA

ILLUSTRATION BY MAX GOTTFRIED

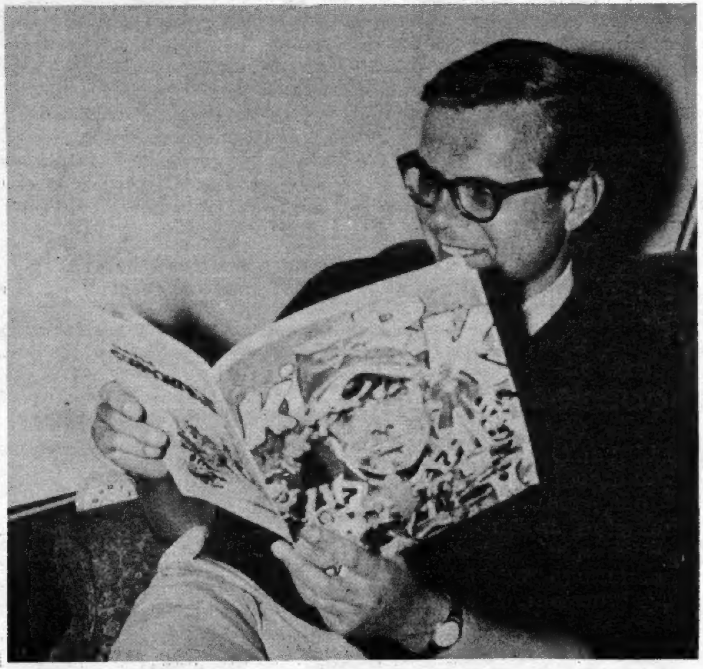
Well, friend, that wraps up this issue. If you've at all enjoyed it, you'll be pleased to know more and better things are on their way. **Finis!**

FOTO TIME

SNAPS OF THE GREATS!

FAMOUS SCI-FI WRITER, RAY BRADBURY!

LEFT - AL CAPP OF "LI'L ABNER"



ABOVE - LEONARD STARR OF THE POPULAR "ON STAGE"

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